

- 317.\* **King Bird-of-Paradise** \* *Cicinnurus regius*  
Found near Km 114 in 1993, in riparian thicket at about 400m, unexpectedly high for this mainly lowland bird, though I have verbal reports of it up to nearly 2000m in the mountains to the north where it is an important cult bird (Dr C Roberts pers comm).  
Market skins cost K5, but are very rarely on sale. By local tradition women are not permitted to handle this species.
318. **Magnificent Bird-of-Paradise** *Cicinnurus magnificus*  
A common and very vocal species of the hill forest, though suffering from habitat loss as forest by roads is cleared for farms. Females and imm birds far out-number adult males, which are shy and elusive. Ok Menga and the Ok Ma road are good areas for this species, also Dablin Creek and Mt. Robinson up to about 1020m. Market skins are rare and again sell for about K5.
319. **Raggiana Bird-of-Paradise** *Paradisaea raggiana*  
Recorded by Murray from Lukwi and at Ok Menga, where she observed fully plumed males at both sites. I have never definitely found the species locally, though some birds at Ok Menga may be Raggiana. It presumably comes up from the lowlands and interdigitates with Greater Bird-of-Paradise habitat. Hybrids between this species and *P. apoda* would be very difficult to identify given the variation amongst the immature plumages.  
Market skins (red-plumed) are quite common and come from the lowlands, selling for K20 for a good male skin.
320. **Greater Bird-of-Paradise** *Paradisaea apoda*  
The commonest paradisaeid species in the Ok Tedi area, found up to 750m but commonest south of the town at Ok Ma and Ok Menga. Fully plumed males are scarce due to hunting pressure, but females and immature birds are frequent. Display trees at Ok Menga and along the Ok Ma road have birds active in June/July. The species extends down to Kiunga and is often seen along the road. Male birds have deep apricot orange/yellow plumes when adult.  
Market skins are scarce, fetching about K20-25 per specimen.
- x [ **Lesser Bird-of-Paradise** *Paradisaea minor* ]  
Does not seem to occur south of the central ranges watershed within the area, but skins (lemon-yellow plumed) are frequently traded from the Telefomin area.
321. **Grey crow** *Corvus tristis*  
Common in lowland and hill forest up to about 1000m, and with a great variety of plumages. Usually in small and noisy flocks with distinctive plaintive, yelping calls. Once recored at 1600m (Bell)

Author's address : PO Box 69, Tabubil, Western Province, Papua New Guinea.  
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## BROWN-COLLARED BRUSH-TURKEY (*Talegalla jobiensis*) USED FOR DRUM SKIN

Don Niles

In July 1994 Clement Gima and I of the Music Department of the National Research Department conducted an ethnomusicological survey of traditional music in the Hewa area in the northern part of Southern Highlands Province. The opening of the Wanakipa airstrip (5\_156S, 142\_316E) in August 1990 and air

service from Mt. Hagen has enabled increased access to the area, previously accessible only by a difficult day's walk from Kapiago, lying to the south. The Hewa people themselves also inhabit the adjoining provinces of Enga, East Sepik, and West Sepik. The c. 3000 Hewa live in very scattered houses over an immense geographic area and culturally are much more linked to their neighbours in the Sepik, than to other Highlanders.

In addition to recording and documenting traditional forms of music and instrumental playing, we also routinely inquire about the use of flora and fauna in decoration and instrument construction. In common with many parts of Papua New Guinea, the Hewa make use of a drum (wa) in some of their singsings. Throughout the country, a wide variety of skins are used on a drum. In coastal areas, lizards and snakes (aquatic and terrestrial) are commonly used, while in mountainous areas various marsupials are typical. In addition to such animals, however, the skins of crocodiles, fish, pigs, and dogs may be used, as well as cats, deer, cows, goats, and even empty plastic rice bags.

Armed with this knowledge of the "norm", we were quite surprised when the Hewa told us in Tok Pisin that they prefer the use of the "*welpaul*" (*tinya*), with occasional drums being made with marsupial skins (*malama, pian, wai*). The main ethnographic account of the Hewa (Steadman 1971) notes that an unspecified bird skin is used for drums. With the assistance of a single feather brought back and knowledge of the eggs, Dr. Ian Burrows (University of Papua New Guinea) was able to identify the bird as the Brown-collared Brush-turkey.

Among the Hewa, drums are highly valued and require about two weeks of work for construction. They average one meter in length and are carved and painted at the open end with patterns similar to those put on arrows. The shape is similar to drums found in the Telefomin area to the west (where a lizard skin is used) and contrast significantly with the much smaller drums found in the main part of the Southern Highlands. A piece of wood from the eponymous *wa* tree (*Litsea* sp.?) is initially hollowed from both ends with axes, leaving just a centre obstruction. The maker hits his hand on the end of a stick to begin breaking through. While doing this he speaks the name of the (unidentified) *yaifofo* bird. The *yaifofo* is a small brown bird with a very loud voice. When he is just about to break through, the maker calls the name of the *tinya* (or the name of a marsupial if that is the skin that will be fastened) as the centre part is broken. Then, the maker's wife (or, if he is unmarried, his mother or sister) pulls a le kolakola vine through the perforation, from the proximal end to the distal end while reciting certain special words. The vine is then discarded. The centre perforation is then enlarged with a thorned vine. The feathers of the *tinya* are removed and the skin is dried out above the fire in a house. Later it is put into water to soften it before fastening it to the instrument. Tuning is done with clumps of beeswax (probably *Trigona* sp.), attached by the maker's wife, mother or sister. The same woman also first plays the instrument. In Wanakipa a properly tuned drum sounds the name of a creek which runs near where the wood is cut.

Although the drum is a men's instrument, it can be seen that women have an important role in its construction. This, perhaps, relates to the origin myth of the instrument whereby the first drum is made by a man to imitate the sound of sexual intercourse he hears occurring between his brother and his brother's wife. A similar origin myth also gives the origin of the jew's harp. In the Mountain Ok area of West Sepik and Western Provinces, one stage of male initiation concerns the drum and jew's harp apparently the only area in the country in which a boy must be initiated before he can play such instruments. While no such initiation is required amongst the Hewa, this linking of the two instruments through legend is of considerable interest.

The Hewa drum is primarily used during an all-night singing called *yap*, usually performed to open a new house. Traditionally all dancers are male (women and girls sit around their fireplace inside the house) and the main dancer is heavily decorated with leaves hanging from the front and a variety of feathers at the top and rear of his headdress. The drum is played to signal different sections of a song or a change to a new subject. The performance takes place inside the house from sunset to dawn.

While the importance of bird feathers to singing decorations and of bird song to some indigenous music theories (e.g., Feld 1990) is well known in both ornithological and ethnomusicological circles, to our knowledge the Hewa region is the only area in Papua New Guinea in which a bird skin of any type is used for a drum. Even for the entire New Guinea island, the only other use of a bird skin known to us is found along the northern Irian Jaya coast where a species of cassowary (*Casuarus unappendiculatus?*) is used (e.g., see Clercq & Schmeltz 1893, Sande 1907, Galis 1955, Kunst 1967, Stokhof 1983). We would greatly appreciate from readers any other information about the use of bird skins for the kundu or any other instruments.

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*Address: Music Department, National Research Institute, P.O. Box 1432, Boroko.  
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## **A SPECIMEN OF MOUNTAIN NIGHTJAR *Eurostopodus archboldi* FROM THE HINDENBURG RANGES**

*Peter Rowland*

The Mountain (or Archbold's) Nightjar *Eurostopodus archboldi* is endemic to the mountain ranges of central and eastern New Guinea (Coates 1985), normally occurring at 2250 to 3,200 m, rarely as low as 2200 m (Beehler et al. 1986); it is the only nightjar found at this altitude. The distribution of this species in Papua New Guinea is fragmented, with records from Mt Hagen, Enga Province; Mt Giluwe, Southern Highlands Province (*and the Tari Gap area cf. Muruk 1994.....ed*); Huon Peninsula; and Wharton Range, on the border of the Central and Northern Provinces, south-east New Guinea (Coates 1985).

A specimen was collected by Dr Tim Flannery (Australian Museum, Mammal Section) and Mr Lester Seri (Department of Environment and Conservation, Division of Wildlife, Papua New Guinea) on Finimter Plateau, Hindenburg Range, at an altitude of 2280 metres. The specimen was captured on 01 May 1992, while mistnetting for bats *Syconycteris sp.* at the junction of an area of forest and grassland. The bird entered the net between 1930 and 1945 hours, shortly after several bats were heard calling.

This is the first record of Mountain Nightjar for Western Province. The specimen is now registered in the Australian Museum ornithology collection (O.64412).

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*Author's address: 27a Belmore Road, Peakhurst N.S.W. 2210. Australia.  
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## **ISLAND THRUSH (*Turdus poliocephalus*) IN WESTERN PROVINCE, PAPUA NEW GUINEA**

*Peter Rowland*

The Island Thrush *Turdus poliocephalus* is found in many areas throughout the islands of the Southwest Pacific, where it exhibits considerable variation in plumage colour and pattern, and size (Diamond 1989) between populations on different islands and even different mountain ranges within one island.

Ripley (1964) recognised 50 subspecies; two further subspecies have been since described (Diamond 1989).